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### THE GONZALES MURDER.

"Who will take the place of the murdered editor, Gonzales?" "Who will invite the hazards?" These are questions now asked in South Carolina.

They would seem to be an impeachment of the civilization that makes them necessary. An editor frank in his criticism of a public official is shot down in cold blood, assassinated with almost unexampled brutality. Is it conceivable, as these questions imply, that another journalist will fear to occupy the vacant chair and take up the unfinished work? Is that to be the penalty of outspoken opinion in a Southern State?

We cannot think so. There have been occasions all too numerous in the South when the taking of human life by an individual constituting himself judge, jury and executioner was condoned because of the atrocity of the crime prompting the revenge. In the case of the shooting of Editor Gonzales there can be no such condonation or exculpatory verdict. The assault on him was an assault on the right of free speech in the entire nation. The shot fired by Tillman was fired at every American editor in whom the courage of his opinions makes the exposure of wrong and the condemnation of official unfitness as much a duty as the publication of the news. Editorial opinion restrained by fear of personal chastisement and moulded to conform to the rule of the revolver would be farcically weak and worthless.

It is not to be believed that public sentiment in South Carolina will permit such a degradation of the press through the failure to make an example of the murderer Tillman. There is, as we know from other indications and from the direct assertion of Southern educators and publicists, a new South whose focus of public sentiment is the public school-house. And where the public school is there is to be found the enlightened tolerance that makes absolute free speech possible. The agreement of opinion that permits disagreements of opinion—that is true civilization and an expression of it is what is looked for in the conviction of Tillman of wanton murder.

### THE GATES TYPE.

A very objectionable type of American finds its fullest expression and most conspicuous development in the John W. Gates kind of financier. We did not need Mr. Morgan's characterization of this Western speculator as "dangerous" to know that he is so. The realization came long ago to all who have watched his career; the testimony concerning him and his "Monon" deal before the Interstate Commerce Commission simply affords a new opportunity for making an estimate of his character and his kind.

It is the incarnation of the gambling spirit in Gates that makes him objectionable. With him all business affairs are simply an enlargement and extension of the game of poker, "bluff" and "freeze-out" on a wider scale for larger stakes and with more important consequences. In mercantile life this type of American does the largest possible business on the smallest allowable capital. And when the crash comes it is less a matter of bankruptcy for him than of ruin for his creditors. When this kind of financier adds to business recklessness and speculative tendencies an unscrupulousness of conduct he becomes the worst of disturbing elements in the conservative business world.

We were enabled to gain a notion of the progress of national encouragement of such financial practices by toleration by the death the other day of the man who was chiefly responsible for the building of the "Nickel Plate" road. When this road and the West Shore were constructed it was with the avowed purpose not of ending a Vanderbilt monopoly but of making the Vanderbilts buy them for self-protection; we had a new form of commercial blackmail on a larger scale. No moralist recalled the deed for criticism when this financier died; the new Gates kind of hold-up practised on the Monon is so long a step in advance of the "Nickel Plate" raid as to make it tolerable by comparison and unworthy of comment. The former was to the latter as the work of a country footpad to the professional execution of a Jesse James.

### APOSTLES OF THE AESTHETIC.

Apostles of the aesthetic, advocates of esoteric culture, disciples of Delacroix we have had from across the sea in numbers—Oscar Wilde with his silk knickerbockers and his lily; Russell, the Delsartean, in the loose flowing robes of classic costume; Le Gallienne, fresh from his quest of the golden girl, with the poetic subtleties of symbolism. Now in their train comes the Comte de Montesquieu-Fenezans, poet of the blue hydrangea, poet of mystery. At his feet we are invited to sit and learn, at \$5 per lecture, of the hidden meaning of the flash of the diamond, the soul significance of the perfume of the rose and other forms of learning most desirable of acquisition.

These visitors have their uses, not to be spoken of too lightly or with contempt. As the tiny wasp came all the way from Smyrna to fertilize the sour figs of California and make them sweet, so these butterflies come across the ocean to brush a little fruiting pollen on our material minds and make them prolific of aesthetic ideas.

We are a corn-fed nation; it was only the other day that the foundations were laid of our stock yards and off-well and railroad fortunes. We are still a little off in our perceptions of the relation of the true to the beautiful and the real to the ideal. There are many of us now in the second generation of wealth who are anxious for to shine in the high aesthetic line and they will welcome Montesquieu and lend ear to his theories. Having the diamonds, they will be glad to learn the subtle significance of their flash.

### SOME WHO FAILED.

By contrast with the stories of prosperity that are so numerous, some of them wonder tales of the acquirement of riches, the following simple annals of misfortune are eloquent:

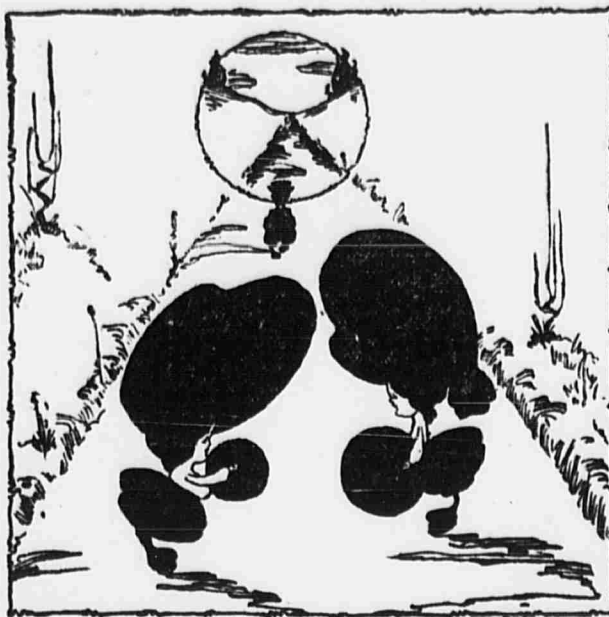
Patrick Smith, once worth \$300,000, run over and killed by the mail wagon he was driving at \$8 a week. He lost his fortune in the Georgia crash and lost his life.

Thomas J. Daly, in the evening a member of a tea importing firm and worth \$50,000. He took to drink.

Joseph Whitehead, at thirty-five Claffin's smartest salesman, with a salary of \$10,000 a year. He accumulated \$200,000 and lost it in the game of 1873. Recognized in Harlem Police Court by Magistrate Chase, an old Claffin office boy.

None of these unfortunate was fifty when misfortune overtook him. It was not too late to try again, and Smith pluckily made the attempt, but once down he found it impossible to regain his footing. In literature a man may write "Robinson Crusoe" at fifty-eight, like De Foe, or even at eighty a great history like Mommsen. In science or art or philosophy his years will not handicap him. But to undertake at fifty to build up a new business is to undertake a struggle against adverse circumstances which these unlucky ones were not prepared to meet.

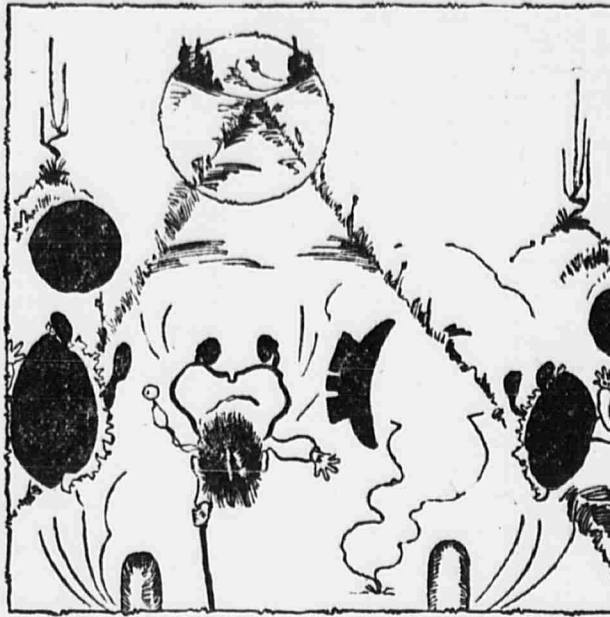
## WISE WILLIE SHOWS THE LITTLE BIG-HAT SISTERS WHAT AN AUTO IS.



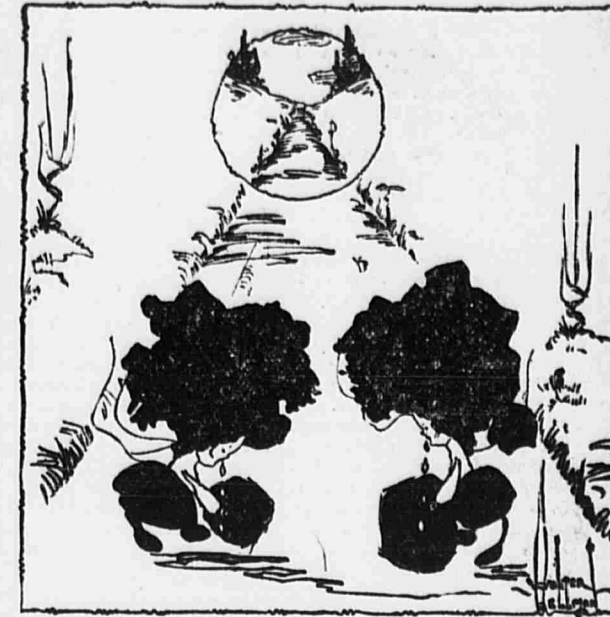
LOU—No, I never saw an automobile.  
LENA—Here comes Wise Willie. He'll tell us all about it.



WISE WILLIE—Yes, I know all about autos. I'll stop one when it comes by and tell you all about it.



WISE WILLIE (Coming back toward earth again)—That's one now. Did you see how it works?



LOU and LENA—Our new hats and muffs are ruined. We're so sorry for Wise Willie!

### THE LOVE LETTERS OF LAURA.

BY ROY M'CARDELL.

NO. VIII.  
To Mr. Reuben Dusenberry, Smithville, Ind.

DEAR SIR: Our engagement was a mistake. I release you from the troth you plighted. As Laura Jean Lobbey says: "Lovers once, but Strangers now. He has pressed his last Kiss on her snow-white Brow. Oh! the dreary Past is here and brown. Take an axe and hew it down! I am not going to take a ax and hew down anything. Gabe baker, our hired man, has to do all the chopping on this farm, but I kin rite poetry too. In the storms of life may your umbrella be held up by a nice young feller."  
No. IX.

From R. Dusenberry to Miss Slocum:

O MISS LAURA SLOCUM, Brooklyn—Shucks! I don't care, ever since you left Smithville you've got so all fired stuck up you think you air sum punkins. Enny way Cora Smith has cut you out, me and her is keeping company. But you'll miss the news, pag butchered wednesday, three of the hogs wayed over a hundred. Lem Beasley's biding another slio, enslave didn't amount to much last year as the clover was so short the bumble bees had to go down there nares to suck the honey. try to ferget me, I know it will be hard, mother says I am too good for you. hope you end up with a I am not going to take a ax and hew down anything. Gabe baker, our hired man, has to do all the chopping on this farm, but I kin rite poetry too. In the storms of life may your umbrella be held up by a nice young feller."  
No. X.

From Miss Slocum to Mr. Frank Wilson, Brooklyn:

DEAR MR. WILSON—I shall be pleased to accompany you to the Elite Upper Four Hundred Dancing Club, of Williamsburg, to-morrow night. Yes, I am heart free, but you must not presume upon this. Were I sure you were not falling with an unsophisticated young girl from the country, I—but no more for the present.  
LAURA SLOCUM.

No. XI.

From Laura Slocum to Mr. Claud Barnes Turner, Elmax Stock Company, Brooklyn:

DEAR SIR—You will be surprised to receive this from a young girl who is a total stranger to you. But you look so proud and noble when you refuse to deny that you murdered your kind old grandfather, and so shield the real guilty person, the escaped convict, who is the brother of the woman you love. I would like to meet you, for you are the most handsome man and the most perfect gentleman I ever saw. You may answer this care of address of my young lady friend below. Sincerely,  
L. S.

No. XII.

From Claud Barnes Turner to Miss L. S., care of Miss Nellie Johnston, Cranberry street, Brooklyn:

DEAR MISS L. S.—I was glad to get your letter, though it is nothing new to me, as I get more such notes than all the shines in this turkey troupe put together. I am sorry I can't meet you, as we are playing "For Honor's Sake" twice a day and rehearsing for "Finnigan's Wake" in the morning. My part next week is on the cheese, as the star wants all the fat, and is sore because I eat him up in "For Honor's Sake." He never gets a hand, although he hogs all the good lines. I expect to go out at the head of my own company next season. I have a great play called "Every Inch a Gentleman," wrote for me by Charley Face, who wrote the big farce-comedy hit "On the Hog." In "Every Inch a Gentleman" the rest of the cast are only on to feed me. And I never get a hand, although he hogs all the good lines. I expect to go out at the head of my own company next season. I have a great play called "Every Inch a Gentleman," wrote for me by Charley Face, who wrote the big farce-comedy hit "On the Hog." 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